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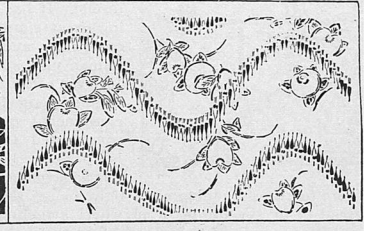
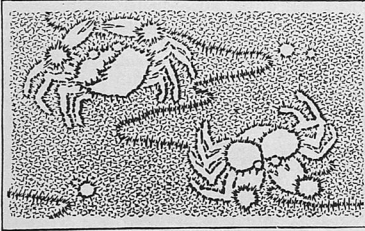
THE DECORATOR AND FURNISHER.

JAPANESE ORNAMENT.

THOSE who are interested in the designing of fabrics, wall-papers, or decorative objects, should not fail to occasionally turn their attention to the great wealth of detail that is to be found in the works of Japanese artists. Japanese orna-

ment is peculiarly suggestive. Not only is it so in its own style, but it often affords the designer new fancies which need not necessarily be altogether Oriental in character. The agreeable freedom from the bonds of conventionalism that marks the

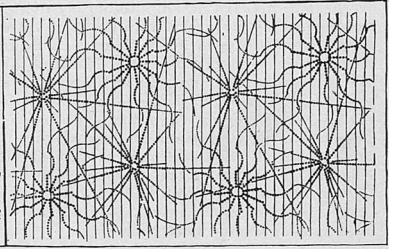
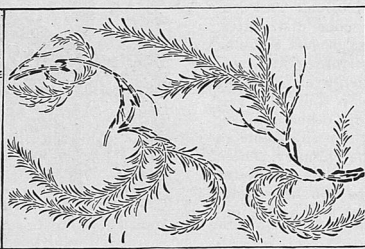
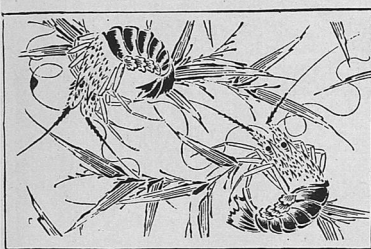
designers of the Louis Quinze period with many of their vagaries. The selection of Japanese patterns which figures upon this page are selected from a collection of five thousand stencils possessed by Mr. J. H. Harding, the decorator of this city, will be useful to those of our readers who make a study of decorative art, and it will be recognized that all these old Ori-



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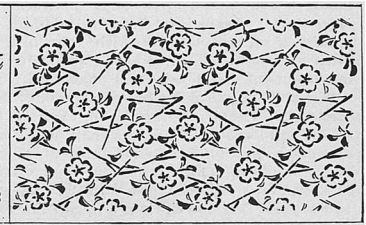
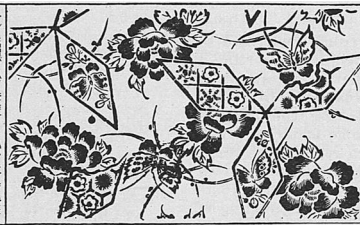
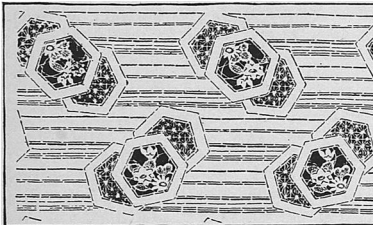
ental designs have been chosen with a view to their adaptability to modern ornament.

To fully appreciate the beauty and cleverness of Japanese ornament it is necessary thus to study ancient work, for it is



artistic works of Japan is in itself encouraging, for whilst it prevents the patterns—whatever they may be—from being hard and uninteresting, it never seems to have encouraged in the Japanese artist that wanton disregard of common sense that so

well known that, for some years past, European buyers have forwarded patterns to Japan for the Oriental workmen to adopt, and thus many of the new productions that emanate from the Land of the Rising Sun are consequently very Occidental in

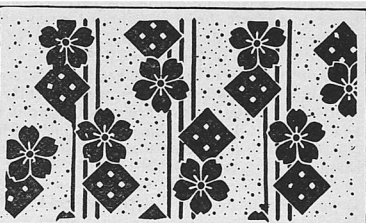
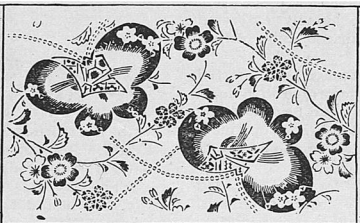


frequently marred the beauty of much of the French ornament during the last century.

Ever since the wonderful variety and beauty of Japanese ornament commenced to influence our manufactures, it has con-

design, and convey to the artist little, if any, idea of the original daintiness of old Japanese ornament.

The fanciful tastefulness of such characteristic patterns as we reproduce cannot fail to inspire American designers with a similar



tinued to exercise a beneficial effect upon the patterns of our chintzes and wall-papers; and although at the present time we are wont to regard the French styles as the source of much of the prevailing fancy that is displayed in these productions, yet we must not forget that it was Eastern art that supplied the

freedom of spirit in their modern works. Many of the fabrics that are designed at the present time appear far too set and regular in arrangement when compared with the easy fancies that the old Japanese artists have bequeathed to us in their cultured labors.